






# Artists of Abraham Lincoln portraits

Alanson Fisher

Excerpts from newspapers and other  
sources

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Fig. 6. *The Young Musician*, by David Gilmour Blythe (1815–1865), 1858–1860. Signed at center left, *Blythe*. Oil on canvas, 30½ by 21 inches. A native of East Liverpool, Ohio, Blythe spent the last decade of his life in Pittsburgh. His work was influenced by the communities in which he lived and worked in Boston, New York, Florida, the West Indies, and western Pennsylvania and Ohio. In this genre scene the seated ragamuffin plays a jew's harp. Essentially self taught, Blythe worked in a highly accomplished, realistic style with composition, color, and modeling adjusted to each subject.

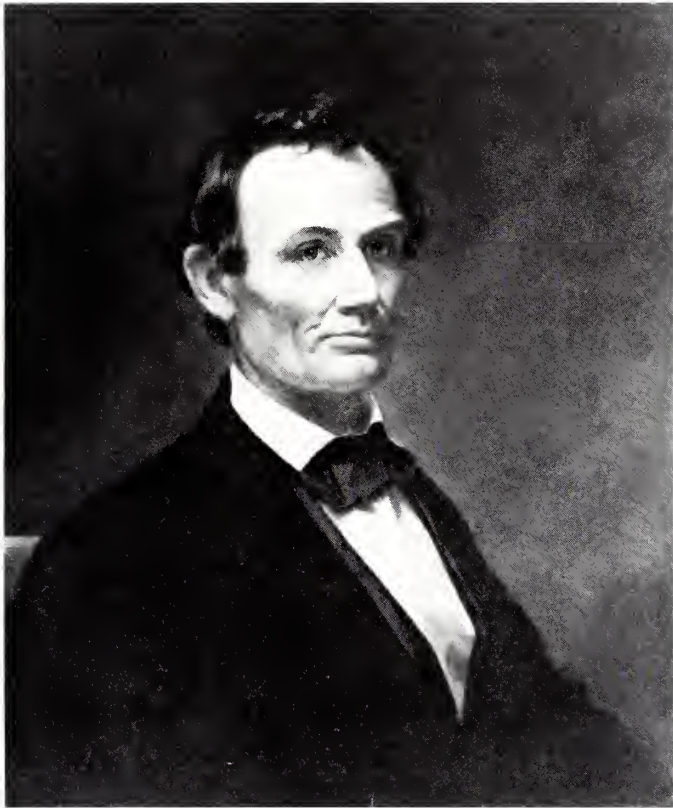


Fig. 7. Portrait of Abraham Lincoln by Alanson Fisher (1807–1884), c. 1860. Oil on canvas, 26½ by 21¾ inches. Inscribed by the artist's son on the back, *Painted by/Alanson Fisher/Presented to the Lincoln Club of Brooklyn, N.Y./By Alanson Fisher, Jr./April 23-1919*. This portrait was included in the 1866 annual exhibition at the Pennsylvania Academy of the Fine Arts in Philadelphia, and remained in the artist's family until 1919. Curiously, it was never among the works he sent to the annual National Academy of Design exhibitions between 1840 and 1869. It is also curious that the painting was not shown until 1866, although it must have been painted before January 1861 when Lincoln began to grow his beard. It cannot have been painted much before that time, however, since Lincoln was not successful enough nationally to warrant the trip to Springfield, Illinois, by an Eastern painter. Oil portraits of Lincoln are extremely rare, since by 1860 photography had largely taken over their documentary role and Lincoln was known to have been fascinated by the new medium.



Fig. 8. Portrait of Helen Leslie Carter (1855–1933) by George Peter Alexander Healy (1813–1894), c. 1871. Oil on canvas, 23¼ by 18¼ inches. Healy spent two long periods in Europe painting portraits: from 1834 to 1842, when he was based in Paris, and 1867 to 1892, when he was chiefly in Rome. The subject of this portrait was born in Chicago and made her debut in Rome with Healy's daughter Marie. The prominence given to the necklace suggests that it may have been a family piece or perhaps a recent gift.





Fisher, Alanson

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